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ABSTRACT

Ten Graduate English majors responded to 21 samples of literary discourse chosen to represent Kinneavy's (1971) categories; the selections contained a total of 513 cloze situations. Only exact replacement of the deleted nouns, verbs, adjectives, and adverbs was scored as correct. Analysis of results indicated that replacement in poetry was significantly more difficult than in prose. Comparison of the cloze scores obtained by these fluent readers with the scores usually taken as indicative of independent, instructional, and frustration levels of reading comprehension suggested that the usual scores may be inappropriate for literary discourse. (Author/AA)

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A COMPARATIVE STUDY ON THE USE OF CLOZE WITH PROSE AND POETRY FORMS OF LITERARY DISCOURSE

Research Report

Paper presented at the 22nd Annual Convention of the International Reading Association, Miami, Florida, May 2-6, 1977.

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CS003 468

A COMPARATIVE STUDY ON THE USE OF CLOZE WITH PROSE AND POETRY FORMS OF LITERARY DISCOURSE

Purpose of the Study

The purposes of this study were (1) to investigate the fluent reader's ability to replace deleted words in prose and poetry forms of literary discourse and (2) to investigate the relationship between the cloze procedure scores achieved by fluent readers of literary discourse and the cloze scores generally accepted as indicative of independent, instructional, and frustrational levels of reading comprehension. A cloze procedure was used; the readers attempted to substitute the exact word which had been deleted through an application of the cloze procedure.

The focus of this study centered upon two forms of literary discourse (prose and poetry) and the relative difficulty of replacing deleted words in representative samples of each. Literary prose was divided into narrative prose and dramatic prose; poetry was divided into narrative poetry, dramatic poetry, and lyric poetry. The utility of using context for replacing words was anticipated as discourse specific.

Background

Kinneavy (1971, 1976) provided a scholarly and comprehensive view of the field of discourse. Rather than viewing all good writing as essentially the same in terms of clarity of expression, sophistication of ideas, and organization, he stated that the aim or intent of the author places a set of dictional, grammatical, and organizational demands upon the language dependent upon that aim. Kinneavy identified four aims of discourse: reference,

literary, persuasive, and expressive. These types of discourse were analyzed in terms of their nature (what makes each unique), invention (the thought processes required to produce each), organization (the arrangement of the major sections), and style (the manner of writing). In this study, the utility of using context in identifying deleted words in a cloze procedure and gaining meaning was expected to vary according to discourse type because the set of demands placed upon the language is a function of the nature of the discourse.

Hypotheses

The following 11 null hypotheses were tested:

There is no significant difference in the mean percentage of correct word replacement

$1H_0$: between prose and poetry forms of literary discourse.

$2H_0$: between narrative prose and dramatic prose.

$3H_0$: between narrative prose and narrative poetry.

$4H_0$: between narrative prose and dramatic poetry.

$5H_0$: between narrative prose and lyric poetry.

$6H_0$: between dramatic prose and narrative poetry.

$7H_0$: between dramatic prose and dramatic poetry.

$8H_0$: between dramatic prose and lyric poetry.

$9H_0$: between narrative poetry and dramatic poetry.

$10H_0$: between narrative poetry and lyric poetry.

$11H_0$: between dramatic poetry and lyric poetry.

Definition of Terms

Terms used in this study were defined as follows:

context: the discourse, situational, and cultural environment within which a word appears.

cloze procedure: as defined by Rankin and Overholser (1969), a word deletion technique in which the receiver of a message is asked to predict from the remaining context precisely what words were deleted.

word form clues: the four basic classes of words found in a language (noun, verb, adjective, adverb). Excluded from these classes for this study were proper nouns, auxilliary verbs, and dates.

The following terms were used as defined by Holman (1972):

narrative prose: an account in prose of an actual or fictional event or sequence of events; any prose that is narrated.

narrative poetry: a nondramatic poem which presents a story, whether simple or complex, long or short.

dramatic prose: an account in prose of a story told in action by dialogue between characters in the story.

dramatic poetry: poetry which employs a dramatic form or elements of dramatic technique as a means of achieving poetic ends.

lyric poetry: a brief, subjective poem strongly marked by imagination, melody (rhythm), and emotion which creates a single, unified impression.

Limitations of the Study

The conclusions and generalizations drawn from this study were limited by the following:

1. The subjects were a select group of graduate English majors; their cloze scores may not be representative of the fluent reader.
2. The subjects were specifically instructed to use context; this type of intentional reading created an artificial reading situation.
3. The selected sample of prose and poetry forms of literary discourse may not be representative; another sample might have yielded different scores.

Review of the Research

The cloze procedure was originally developed by Taylor (1953) as a device for estimating readability. The cloze procedure is a technique of deleting every n^{th} word from a passage and inserting a standard-sized blank in its place. The reader then attempts to replace the exact word used by the author. Research by Bormuth (1967, 1968), Rankin (1959), and Rankin and Culhane (1969) has validated the cloze procedure as a measure of reading comprehension.

Rankin and Culhane (1969) provided a frame of reference for interpreting cloze scores in relation to reading comprehension levels. They found that 61% correct replacement in the cloze procedure corresponded to the 90% comprehension

level established by Betts (1946) for independent reading. A 41% correct replacement corresponded to the 75% instructional reading level, and a cloze score below 41% indicated a frustrational reading level. Thus, a subject with a given reading level should be able to replace between 61-100% of the deleted words from the material on his independent level. Conversely, material in which he has been able to replace 61-100% of the deleted words should be on his independent reading level.

Choice of Subjects

The subjects were ten graduate English majors at the University of Houston. Nine subjects had received an undergraduate degree in English; one subject's degree was in education with a major in English (36 semester hours in English). The reading subtest of the Wide Range Achievement Test (WRAT) was administered to subjects to assess the reading level of each. The group mean was 18.6 (eighteenth grade, sixth month). Each subject had a minimum undergraduate grade point average (GPA) of 3.0 on a 4.0 grading system and a minimum Graduate Record Examination (GRE) score of 1000. Comparative scores and qualifications of the subjects are presented in Table 1.

Table 1 here

Selection of Materials

Materials representing prose and poetry forms of literary discourse were selected according to the scheme developed by Kinneavy (1971). Table 2 presents the sample of prose and poetry forms of literary discourse stratified into narrative prose, dramatic prose, narrative poetry, dramatic poetry, and lyric poetry.

Table 2 here

The literary sample included three short stories, two ballads, a dramatic monologue, two dramatic dialogues, an ode, a sonnet, and seven other short lyrics. Because of the decision to maintain the integrity of each selection (full text), the novel was not included. The total sample consisted of 21 complete examples of literary discourse chronologically representing a time period from Elizabethan to modern.

In an effort to establish readability levels of most of the sample, the Flesch formula (1949) was used. The results of this application are found in Table 3. However, the very nature of literary discourse suggests that the appropriateness of using readability formulae is questionable.

Table 3 here

Preparation of Experimental Materials

Materials were prepared according to the traditional cloze procedure of deleting every n^{th} word and inserting a standard blank in its place. Because of the desire to maintain the integrity of each selection and the prohibitive number of cloze situations which would be generated if the usual every 5th word were deleted, every 25th or every 50th word was deleted, depending on the length of the selection. Narrative prose, dramatic prose and narrative poetry had every 50th word deleted; dramatic and lyric poetry had every 25th word deleted. Miller and Coleman (1967) and Edwards (1974) found that the deletion ratio did not significantly affect the reliability of cloze scores in prose and poetry. For the purposes of this study, only nouns, verbs, adjectives, and adverbs were

deleted. Greene (1965) found no significant differences in cloze scores using any word deletion compared to noun, verb, adjective, adverb deletion.

Each selection was then prepared for the cloze procedure. Beginning with the first word in the title, either 25 or 50 words were counted depending on the type of the selection. If the identified word was either a noun, verb, adjective, or adverb, the word was circled. If not, the next word was examined, and so on. After circling a word, the counting process began again with the next word. Hyphenated words were counted as one word. Proper nouns, auxilliary verbs, and dates were excluded. After the counting and circling procedures were completed, the selection was typed and a standard ten-space blank was inserted for each circled word. The final copy was identical to the original except for the standard blanks.

This procedure generated a total of 513 cloze situations in the 21 selections of literary discourse. Prose accounted for 263 situations while poetry accounted for 250. The rate of deletion and the number of cloze situations produced in each selection and in each group are found in Table 4.

Table 4 here

The shorter selections were then grouped so that each subject would respond to approximately the same number of cloze situations.

Collection of Data

The investigator met with the subjects individually. The subject was provided a verbal description of the cloze procedure and an explanation of the purpose of the study. After the subject felt he understood the method, randomly assigned experimental materials were given to him. None of the subjects had read his materials previously.

Each subject read each selection silently, a page at a time. Upon encountering a cloze situation, he wrote his insertion into the blank. Subjects were informed that they could change their insertions at any time and refer to earlier pages of the selection if they wished.

Treatment of Data

Data were analyzed and converted into percentage scores of correct replacement for each selection. Group mean scores (e.g. narrative prose; lyric poetry) were computed, as well as class mean scores (e.g. prose; poetry). The study involved five groups; therefore, an ANOVA with scores weighted by n was used to compare the variance within groups to the variance between groups with $\alpha \leq .05$ set as the critical value (Ary and Jacobs, 1976). Given a significant F ratio, all possible group comparisons were preplanned to test the null hypotheses using the t test for a difference between two independent means with $\alpha \leq .05$ set as the critical value (Bruning and Kintz, 1968). Table 5 presents the selection percentages, group means, and form means of the literary sample.

Table 5 here

Results

The ANOVA with scores weighted by n yielded an F ratio of 7.19; the F score was significant at $\alpha \leq .01$. Table 6 summarizes the results of the one-way analysis of variance with five groups.

Table 6: RESULTS OF ANALYSIS OF VARIANCE OF MEANS OF CORRECT WORD REPLACEMENT FOR FIVE GROUPS OF LITERARY DISCOURSE

Source	SS	df	MS	F
Between	4336.83	4	1084.20	7.19 (S)*
Within	2411.57	16	150.72	
Total	6748.40	20		

*significant at $\alpha < .01$

Therefore, the statistical null hypothesis, H_0: $\mu_1=\mu_2=\mu_3=\mu_4=\mu_5$, was rejected and all the preplanned t tests and resulting t scores were computed.

A t test for significance between two independent means was used to test each of the eleven null hypotheses. No significant difference in difficulty of exactly replacing deleted words was hypothesized for each group comparison with $\alpha \leq .05$ set as the critical level for each test.

$1H_0$: prose versus poetry

The t score was computed as 2.59 with 19 degrees of freedom (df) and was significant. Null hypothesis one was rejected. A significant difference favoring prose exists between the mean percentage of correctly replaced words in prose compared to poetry. Table 7 presents the mean percentage scores and the results of the t test.

Table 7: RESULTS OF THE t-TEST COMPARING THE MEAN PERCENTAGE SCORES OF PROSE AND POETRY

	$\bar{x}$	t
prose group (1+2)	53.54	
poetry group (3+4+5)	32.04	2.59 (S)*

*significant at $\alpha < .05$

$2H_0$: narrative prose versus dramatic prose

A t value of .6613 with 3 df was computed and was not significant. Null hypothesis two was not rejected. No significant difference exists between the mean percentage of correct word replacement in narrative prose and the mean

percentage in dramatic prose. Table 8 presents the means and the results of the t test.

Table 8: RESULTS OF THE t TEST COMPARING THE MEAN PERCENTAGE SCORES OF NARRATIVE PROSE AND DRAMATIC PROSE

	$\bar{x}$	t
group 1	50.24	
group 2	58.48	.6613 (NS)*

*not significant at $\alpha = .05$

$3H_0$: narrative prose versus narrative poetry

A t value of .040 with 5 df was computed and was not significant. Null hypothesis three was not rejected. No significant difference exists between the mean percentage of correct word replacement in narrative prose and the mean percentage of correct word replacement in narrative poetry. Table 9 presents the means and the results of the t test.

Table 9: RESULTS OF THE t TEST COMPARING THE MEAN PERCENTAGE SCORES OF NARRATIVE PROSE AND NARRATIVE POETRY

	$\bar{x}$	t
group 1	50.24	
group 2	50.69	.040 (NS)

$4H_0$: narrative prose versus dramatic poetry

A t value of 1.117 with 4 df was computed and was not significant. Null hypothesis four was not rejected. No significant difference exists between the mean percentage of correct word replacement in narrative prose and the mean percentage of correct word replacement in dramatic poetry. Table 10 presents the mean scores and the results of the t test.

Table 10: RESULTS OF THE t TEST COMPARING MEAN PERCENTAGE SCORES OF NARRATIVE PROSE AND DRAMATIC POETRY

	$\bar{x}$	t
group 1	50.24	
group 4	38.48	1.117 (NS)

$5H_o$: narrative prose versus lyric poetry

A t value of 3.306 with 10 df was computed and was significant. Null hypothesis five was rejected. A significant difference favoring narrative prose exists between the mean percentage of correct word replacement in narrative porse and the mean percentage in lyric poetry. Table 11 presents the mean scores and the results of the t test.

Table 11: RESULTS OF THE t TEST COMPARING MEAN PERCENTAGE SCORES OF NARRATIVE PROSE AND LYRIC POETRY

	$\bar{x}$	t
group 1	50.24	
group 5	21.61	3.306 (S)*

*$\alpha < .01$

$6H_o$: dramatic prose versus narrative poetry

A t value of .741 with 4 df was computed and was not significant. Null hypothesis six was not rejected. No significant difference exists between the mean percentage of correct word replacement in dramatic prose and the mean percentage in narrative poetry. Table 12 presents the mean scores and the results of the t test.

Table 12: RESULTS OF THE t TEST COMPARING MEAN PERCENTAGE SCORES OF DRAMATIC PROSE AND NARRATIVE POETRY

	$\bar{x}$	t
group 2	58.43	
group 3	50.69	.741 (NS)

$7H_o$: dramatic prose versus dramatic poetry

A t value of 2.96 with 3 df was computed and was not significant. Null hypothesis seven was not rejected. No significant difference exists between the mean percentage of correct word replacement in dramatic prose and the mean percentage in dramatic poetry. Table 13 presents the mean scores and the results of the t test.

TAble 13: RESULTS OF THE t TEST COMPARING MEAN PERCENTAGE SCORES OF DRAMATIC PROSE AND DRAMATIC POETRY

	$\bar{x}$	t
group 2	58.48	
group 4	38.48	2.96 (NS)

8H_0: dramatic prose versus lyric poetry

A t value of 4.11 with 9 df was computed and was significant. Null hypothesis eight was rejected. A significant difference favoring dramatic prose exists between the mean percentage of correct word replacement in dramatic prose and the mean percentage of correct replacement in lyric poetry. Table 14 presents the mean scores and the results of the t test.

Table 14: RESULTS OF THE t TEST COMPARING MEAN PERCENTAGE SCORES OF DRAMATIC PROSE AND LYRIC POETRY

	$\bar{x}$	t
group 2	58.48	
group 5	21.61	4.11 (S)*

*at $\alpha < .01$

9H_0: narrative poetry versus dramatic poetry

A t value of 1.36 with 5 df was computed and was not significant. Null hypothesis nine was not rejected. No significant difference exists between the mean percentage of correct word replacement in narrative poetry and the mean percentage in dramatic poetry. Table 15 presents the mean percent scores and the results of the t test.

Table 15: RESULTS OF THE t TEST COMPARING MEAN PERCENTAGE SCORES OF NARRATIVE POETRY AND DRAMATIC POETRY

	$\bar{x}$	t
group 3	50.69	
group 4	38.48	1.36 (NS)

$10H_0$: narrative poetry versus lyric poetry

A t value of 3.87 with 11 df was computed and was significant. Null hypothesis ten was rejected. A significant difference favoring narrative poetry exists between the mean percentage of correct word replacement in narrative poetry and the mean percentage in lyric poetry. Table 16 presents the mean scores and the t test results.

Table 16: RESULTS OF THE t TEST COMPARING MEAN PERCENTAGE SCORES OF NARRATIVE POETRY AND LYRIC POETRY

	$\bar{x}$	t
group 3	50.69	
group 5	21.61	3.87 (S)*

* at $\alpha < .01$

$11H_0$: dramatic poetry versus lyric poetry

A t value of 2.224 with 10 df was computed and was not significant since a 2.228 value was required. Null hypothesis 11 was not rejected. No significant difference exists between the mean percent of correct word replacement in dramatic poetry and the mean percent in lyric poetry. Table 17 presents the mean scores and the results of the t test.

Table 17: RESULTS OF THE t TEST COMPARING MEAN PERCENT SCORES OF DRAMATIC POETRY AND LYRIC POETRY

	$\bar{x}$	t
group 4	38.48	
group 5	21.61	2.224 (NS)

The mean grade equivalent score for the ten subjects on the Wide Range Achievement Test was 18.6; the range of scores was from 18.3 to 19.3. According to the percentage scores established by Rankin and Culhane (1969), a minimum

of 61% correct word replacement would be predicted for each of the literary selections since each selection should have been on the independent reading level for subjects with such a high degree of reading fluency and skill. Figure 1 graphically presents the percentage of correct word replacement for each of the 21 selections compared to the percentages established by Rankin and Culhane (1969). Three selections were on the independent level of the particular readers; six selections were on the instructional level; and twelve selections were on the frustrational level.

Figure 1 here

Conclusions

1. Deleted words are significantly more difficult to replace in the poetry form of literary discourse than in the prose form.
2. Deleted words are significantly more difficult to replace in lyric poetry than in either narrative or dramatic prose.
3. The difference in the difficulty of replacing deleted words in narrative and dramatic forms of prose and poetry is not significant.
4. The use of context is a relatively effective means of determining meaning of unknown words in prose. However, their use in dramatic and lyric poetry is ineffectual.
5. The cloze scores identified by Rankin and Culhane (1969) for determining readability levels and for estimating reading comprehension appear to be inappropriate for both prose and poetry forms of literary discourse.

Implications

1. The use of context appears to be a relatively effective method of gaining meaning for unknown words in the prose forms of literary discourse and in narrative poetry. When unknown words are encountered, readers of literary prose and narrative poetry should be encouraged to use context to determine meanings. Directed instruction in the use of context should probably be provided to ensure knowledge of the process.
2. The use of context appears to be a relatively ineffective method of gaining meaning for unknown words in the dramatic and lyric forms of poetry. Because of the very nature of poetry, readers can place little confidence in their ability to infer the meanings of unknown words encountered in dramatic and lyric poetry. Unknown words in poetry should be given systematic attention. Before students read poetry, the teacher should focus the readers' attention on the vocabulary. This focus could be achieved either through class discussion or directed reading activities; but the instruction should be teacher directed. The teacher's knowledge of the concept and vocabulary requirements of a particular poem is essential for preparing the students for the creative use of language with words known and unknown to them.
3. The cloze scores generally accepted as indicative of independent, instructional, and frustrational levels of reading comprehension should be viewed as suspect when literary discourse has been used in the cloze procedures. Graduate English majors with excellent Graduate Record Examination scores and grade point averages, as well as a mean grade equivalent score of 18.6 on the reading subtest of the Wide Range Achievement Test should have achieved an independent level of reading comprehension on each of the 21 literary selections. The cloze procedure and cloze scores have been advocated for placement of students into reading materials and as

measures of comprehension of materials which have been read by the student. These scores are determined by measuring the reader's ability to supply the parts (words) of a whole (discourse). The subjects' performances suggested that in literary discourse, at least, the whole may be better understood than the parts. Although their scores indicated instructional or frustrational levels on 18 of the 21 selections, the subjects, based on their qualifications, probably comprehended each entire selection on an independent level. The criteria used in establishing levels of reading comprehension should be reevaluated or adjusted for applicability to literary discourse.

Recommendations for Further Research

1. The cloze scores achieved by fluent readers of literary discourse should be further investigated. Are the instructional and frustrational level scores of the readers on 18 literary selections indicative of extremely difficult reading selections or of inappropriate criteria for determining levels of comprehension of literary discourse?
2. If the criteria are inappropriate, cloze score criteria for identifying levels of reading comprehension for readers of literary discourse should be investigated.
3. The establishment of criteria for level of reading comprehension would logically lead to a more appropriate method of estimating readability of literary discourse than current readability formulae provide.

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TABLE 1

COMPARATIVE SCORES AND QUALIFICATIONS
OF SUBJECTS

Subject	WRAT		GRE	GPA	English Major
	Raw Score	Grade Equivalent			
1	87	18.6	1200	3.0	+
2	87	18.6	1000*	3.15	+
3	86	18.3	1000*	3.8	+
4	87	18.6	1200	3.8	+
5	88	19.0	1000*	3.0*	+
6	87	18.6	1000*	3.0*	+
7	89	19.3	1340	3.0	+
8	86	18.3	1000*	3.0	+
9	88	19.0	1380	3.2	+
10	86	18.3	1160	3.3	+
	$\bar{x}$ = 87.1	$\bar{x}$ = 18.6			

* exact score unavailable, but minimum requirement met

TABLE 2

STRATIFICATION OF THE SAMPLES OF
PROSE AND POETRY FORMS OF
LITERARY DISCOURSE

PROSE			
	Narrative:	James Joyce	"The Sisters"
		Ernest Hemingway	"The Sea Change"
		William Faulkner	"Crevasse"
	Dramatic:	Richard Wesley	"the Past is the Past"
		E. P. Conkle	"Arbie, the Bug Boy"
POETRY:			
	Narrative:	Mark Twain	"The War Prayer"
		anonymous	"The Farmer and the Shanty Boy"
		anonymous	"The Death of Queen Jane"
		William Wordsworth	"Simon Lee"
	Dramatic:	Allen Tate	"Ecologue of the Liberal and the Poet"
		Robert Frost	"The Death of the Hired Hand"
		Robert Browning	"The Laboratory"
	Lyric:	John Donne	"A Fever"
		John Keats	"Ode to Psyche"
		William Shakespeare	"Sonnet LXIX"
		W. H. Auden	"Sept. 1, 1939"
		Phyllis Mc Ginley	"Eleven o'Clock News Summary"
		Lord Byron	"To Woman"
		Walt Whitman	"There Was A Child Went Forth"
		e. e. cummings	"anyone lived in a pretty how town"
		Stephen Crane	"God Fashioned a Ship of the World"

TABLE 3

MEAN READABILITY LEVELS AND READING EASE SCORES OF PART OF THE LITERARY SAMPLE BASED ON THE FLESCH READABILITY FORMULA

Sample Title	$\bar{x}$ Grade Level*	Reading Ease
"Crevasse"	7	Fairly Easy
"The Sea Change"	5	Very Easy
"The Sisters"	6	Easy
"Arbie, the Bug Boy"	7	Easy
"the Past is the Past"	5	Very Easy
"The Farmer and the Shanty Boy"	7	Fairly Easy
"The Death of Queen Jane"	5	Very Easy
"The Death of the Hired Hand"	5	Very Easy
"Ecologue of the Liberal and the Poet"	6	Easy
"Sonnet LXIX"	6	Easy
"God Fashioned a Ship of the World"	7	Fairly Easy
"To Woman"	7	Fairly Easy
"Ode to Psyche"	8-9	Standard
"Sept. 1,1939"	8-9	Standard

* $\bar{x}$ based on three samples within the selection

TABLE 4

NUMBER OF CLOZE SITUATIONS GENERATED IN SAMPLES OF PROSE AND POETRY FORMS OF LITERARY DISCOURSE

Discourse Form	Author	Deletion Ratio	Number of Cloze Situations
Narrative Prose	Joyce	1:50	60
	Hemingway	1:50	25
	Faulkner	1:50	61
			146*
Dramatic Prose	Wesley	1:50	53
	Conkle	1:50	64
			117*
Narrative Poetry	Twain	1:50	50
	anonymous	1:50	8
	anonymous	1:50	7
	Wordsworth	1:50	11
			76*
Dramatic Poetry	Tate	1:25	13
	Frost	1:25	53
	Browning	1:25	16
			82*
Lyric Poetry	Donne	1:25	6
	Keats	1:25	17
	Shakespeare	1:25	4
	Auden	1:25	15
	Mc Ginley	1:25	11
	Byron	1:25	5
	Whitman	1:25	21
	cummings	1:25	9
	Crane	1:25	4
			92*

* Prose Grand Total = 263

Poetry Grand Total= 250

Discourse Grand Total = 513

TABLE 5

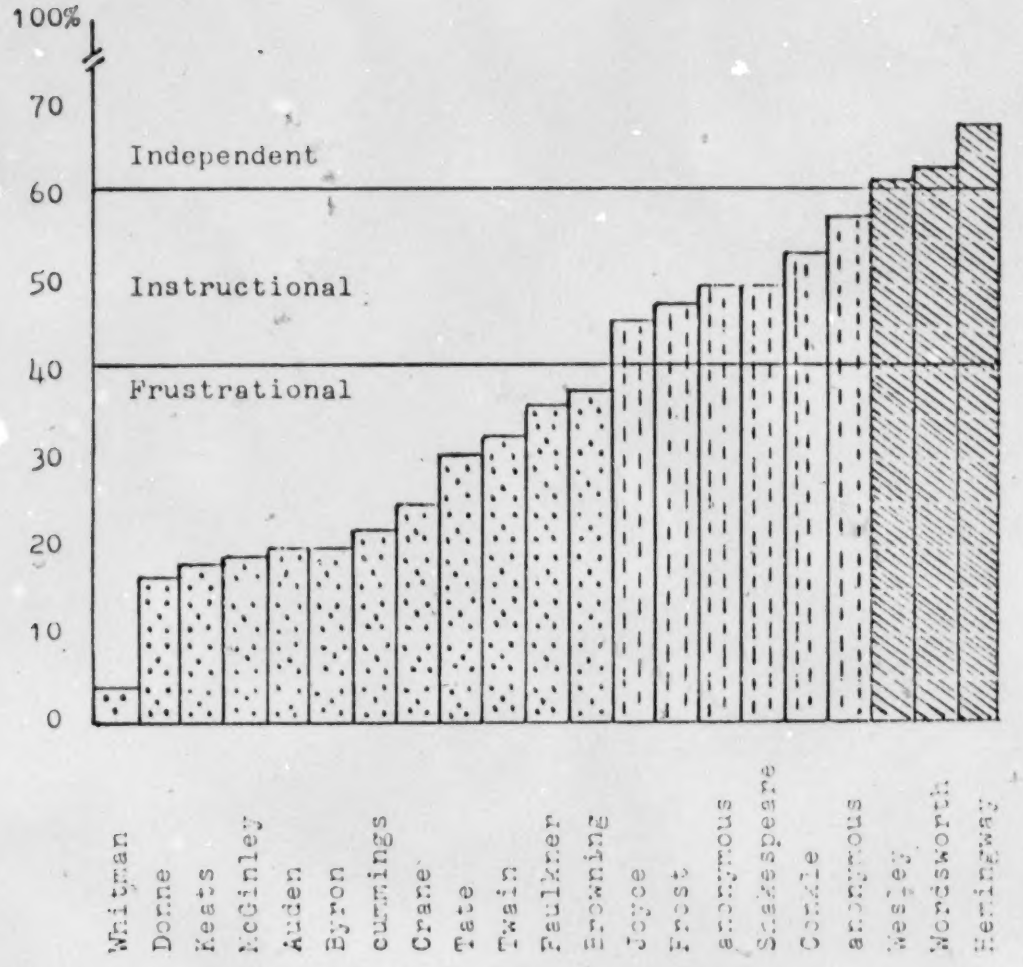
SELECTION PERCENTAGES OF CORRECT WORD REPLACEMENT, GROUP MEANS, AND FORM MEANS

FORM	GROUP*	SELECTION	SELECTION %	GROUP $\bar{x}$%	FORM $\bar{x}$%
PROSE	1	1	46.67	50.24	53.54
		2	68.00		
		3	36.07		
	2	4	62.26	58.48	
		5	54.69		
POETRY	3	6	32.00	50.69	32.04
		7	50.00		
		8	57.14		
		9	63.63		
	4	10	30.77	38.48	
		11	47.17		
		12	37.50		
	5	13	16.67	21.61	
		14	17.65		
		15	50.00		
		16	20.00		
		17	18.18		
		18	20.00		
		19	4.76		
		20	22.22		
		21	25.00		

*1: Narrative Prose
2: Dramatic Prose
3: Narrative Poetry
4: Dramatic Poetry
5: Lyric Poetry

Figure 1

Percentages of Correct Word Replacement
For Selections of Literary Discourse
Compared to Reading Levels



Independent: 61-100%
Instructional: 41- 60
Frustrational: 0- 40

(Rankin and Culhane, 1969)